LAURA ET LENZA;

OU,

LE TROUBADOUR.

A GRAND BALLET,
IN TWO ACTS.

COMPOSED BY MR. DIDELOT.

Performed (the First Time) for the Benefit of
MADAME HILLIGSBERG,

AT THE

King's Theatre

IN THE

HAYMARKET,

On THURSDAY, May 8, 1800.

The MUSIC entirely new, by BOSSI.

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1800.

DRAMATIS PERSONÆ.

Sir Edward, a noble Baron, - -	Mr. D'EGVILLE.
Edmond, young Lord in the ſuit of Sir Edward, - -	Mr. St. PIERRE.
Lenza, the Troubadour, - -	Mr. DIDELOT.
Morice, an old farmer, father to Laura and Marguerite, - -	Mr. FIALON.
William, a young countryman, and huſband to Marguerite, - - -	Mr. LABORIE.
Azais, prince of Genii,	Mr. DESHAYES.
Laura, a young ſhepherdeſs, daughter to Morice, - -	Madame HILLIGSBERG.
Zora, a Sylphite, -	Mademoiſelle PARISOT.
Marguerite, ſiſter to Laura, - -	Madame LABORIE.
And Aline, the benevolent Fairy, -	Mademoiſelle J. HILLIGSBERG.
Two young Genii, -	Mademoiſelles CROMFIELD and LUPINO.

Followers of Sir Edward, Guards, Peaſantry, Sylph, and Genii.

ACT I.

SCENE I.

THE theatre represents an agreeable and beautiful landscape. The house of Morice stands to the right of the spectator. The opposite side of the stage is filled up by the ruins of a subterraneous passage. Just over its entrance, on the summit of the ruins, are two minstrels surrounded by young women of the village. Sir Edward is seated in the midst of them, accompanied by his guards, his suit, the newly-married peasants, their friends, and his other vassals.

Sir Edward crowns with a wreath of white roses the head of Marguerite, the bride. The beauty of the object, and the propriety of the reward, excite the approbation of the surrounding group. Each bosom seems to share her individual honor. Laura and Lenza (in love with each other) alone appear uninterested in the scene. The day so propitious to the loves of Marguerite

and William but kindle with increased strength the desire that consumes them. In the mean time Sir Edward proceeds to confer on the bridegroom the dower of his wife. The situation of Sir Edward is enviable, and he derives pleasure and happiness in proportion to that he communicates.

Marguerite and William are invited by the Baron to commence the dance. During a PAS DE DEUX their looks and animated gestures are admirably picturesque of their innocent and susceptible hearts.

In the mean time, the tender *Troubadour* and his amiable Laura pine with all the anxieties of love. The constraint they are under increases their desire They would fain approach each other—But!.....

As soon as the bride and bridegroom conclude the dance, they solicit the *Troubadour* to succeed them. Sir Edward permits him to gratify their request. The gallant Lenza immediately presents his hand to the dear Laura. Mutual pleasure lightens up their countenances, and animates their actions: they continue dancing while all their companions, occupied by their separate pleasures, forget the two lovers. Sir Edward, at first only attracted by curiosity towards the person of Laura, finds her interesting and beautiful, while her graceful agility and finely turned form gain every moment upon the susceptible heart of

the Baron. Ignorant of the notice of Sir Edward, after appointing an interview with each other, the enamoured Lenza imprints a kiss on the hand of Laura. Sir Edward, who perceives it, becomes jealous of the liberty taken by the *Troubadour*, and, unable to conceal his emotion, hastily rises and puts an end to the fête. An involuntary surprise seizes momentarily the whole group. Sir Edward disguises his motive, by ordering his officers to conduct the entertainment to the castle—notwithstanding, betrays his resentment against the *Troubadour* by commanding him to retire. Lenza affects submission, and Laura some domestic concern, in order to remain at home; promising her father to rejoin him at the castle if he will consent to her request. As they depart, she instructs the *Troubadour* that she intends to retire alone to rest. Sir Edward seems struck with the refusal of Laura to accompany her father, and retires, haunted by the image of the beauteous peasant, to digest and form plans of future seduction. As the villagers quit the scene, Laura and Lenza solicit William and Marguerite to intercede in their favour to Morice.

Laura, now alone, anxiously awaits the approach of Lenza. Nothing can equal her animated appearance. She grows impatient for his return; when, as she is about to enter her father's house, her attention is attacted by the footsteps of some one entering—turning, she perceives the

Baron. Sir Edward, having left all tranquil and happy at the castle, has seized this moment to be alone with Laura, determined to inform her of his passion—Laura is all inquietude—the absence of Lenza, and ..... At this moment the *Troubadour* enters. Joy and gladness revive the drooping heart of the fearful maid. It is now that Lenza begins to suspect the truth—it is easier to imagine than describe the cruelty of his situation—Riches and power in the person of a lover are two dangerous rivals. Sir Edward, pretending thirst, tries to persuade Laura to enter the house with him—she refuses, until Lenza, induced by her gestures, glides into the *cabane* before them. Laura then reluctantly permits the Baron to conduct her, persusaded the eyes of love will easily protect her. Sir Edward, deceived by the stratagem, imagimes himself within the reach of happiness.

SCENE II.

The interior of a rustic chamber.

Lenza, retiring, still keeps the Baron and Laura in view; but, on perceiving Sir Edward conduct her, he feels, for the first time, all the force of hatred and jealousy—occupied by his passion, he has but just time to hide himself be-

hind some wearing apparel, where he determines to watch the movements of his master and Laura.

Sir Edward, in the mean time, fired by love and hope, attempts to shut himself in with Laura —quick as the lightning, she detects and opposes his designs—with the affectation of a sudden recollection, she presents him the cup of refreshment, with the want of which he first endeavoured to disguise his views—but what can allay or quench the fire which consumes his heart?

Sir Edward, fearful to alarm the delicacy and innocence of Laura, has recourse to the most artful and attractive persuasion. His opulence, his grandeur, and power, are placed before her —all that riches can purchase, or love provide, are her's—her vanity and her pride are by turns soothed and excited—but her affections are as immoveable as her honor.

Lenza, in the mean while, vi[illegible] utmost alarm the progress of deceit—unwilling to oppose his master's designs by force, yet determined to protect Laura, and disappoint his views—he has recourse to stratagem. Having found, among the clothes that secrete him, the dress of an old woman, he determines to assume the character of the grandmother of Laura. Laura, while Sir Edward is engaged in examining the cottage, discovers her lover's design, and immediately enters into the spirit of the device.—

Sir Edward again importunes her, and endeavours to extort from her the secret of her attachment—her apparent indifference and assumed gaiety, calculated as she supposes to deceive the Baron, only excite stronger and fiercer desires in his wretched bosom. Laura is alarmed and terrified by his renewed efforts, and is almost ready to faint, when Lenza appears, as if just rouzed from sleep. Sir Edward looks piqued and disappointed. The old woman appears rejoiced at the sight of the Baron, and desires Laura to pay her noble visitor every respect—she then inquires to what accident they owe the honour of his visit. Laura, in order to embarrass him, relates all that has passed. The contrite Sir Edward avows the truth, and seriously determines within himself to make Laura the offer of his hand and heart. The lover, who began to think that his device had taken effect, trembles for his Laura, when he listens to his alarming proposition. He promises the Baron, however, to befriend and assist his suit, who, full of hope and passion, takes leave of Laura, and quits them. Laura, relieved from his odious addresses, resumes all her vivacity—not so Lenza. Jealousy has poisoned his chalice. The character of Sir Edward, his wealth and power, are so many irresistible allurements, and the unhappy lover is distracted with the picture of his imagination. Laura, however, assures him of her constancy, and soon dissipates by her *embraces* all

remembrance of suspicion. At this instant, Morice, Marguerite, and William, knock at the cottage. The ingenuity of the *Troubadour* soon devises an excuse, and Laura opens the door.

Morice requests to know the reason why Laura did not join them at the castle? she pretends that excessive fatigue alone kept her at home. William and his bride soon recognize the disguised Lenza. Morice demands of the old woman whence she came, and what she does there. She pretends that her lanthern being accidentally extinguished, she had taken the liberty of asking for a fresh light. Morice, satisfied with this reply, resumes his conversation with William—during which Lenza, conducted by Laura to the door, quits the house. Marguerite and William take this opportunity to disclose the affection that subsists between them; and accompany their recital by an earnest and affectionate interference in their behalf. Morice now requests to be left alone with Laura, who returns; after again recommending her suite to his paternal regard, they quit the scene. Laura is unusually embarrassed on being left with her father; but conscious of the innocence of her attachment, candidly answers his interrogatories, by the acknowledgment of her partiality for Lenza. Morice at first gently endeavours to persuade her to banish him from her memory. Laura is firm, but respectful.—Morice, angry at her refusal, orders her to retire

Passing to her chambers, she discovers Lenza concealed behind the door; his countenance full of terror and despair, soon convince her that he has heard and seen all that had passed. While they are thus engaged mingling their sighs and tears, and taking a tender leave of each other, Morice surprises them, and attempts to seize hold of Lenza, who fortunately escapes. After some impotent threats against Lenza and his daughter, Morice extinguishes the lights and retires.

ACT II.

SCENE I.

LENZA enters, agitated by the conflict of love and despair. Death is preferable to life without Laura; yet how can he hope to possess her?—who can hope that his poverty and condition placed beside the wealth and dignity of the Baron should succeed? besides the father of Laura is inexorable—where can he go? what can he do? every where he sees and thinks of Laura; turn which way he may, despair follows him. Overburthened, he sinks into a chair. Aline, the Fairy of Benevolence, appears before him. If he prove deserving she promises to watch over and protect him — she charms and binds up his senses. Sleep succeeds, and Aline at the same time commands a Genii to appear. The Fairy youth is represented holding a heart in one hand, and a flambeau in the other. He addresses himself to Lenza: "This heart resembles mine; "when beauty inspires it, it is inflamed, and "burns like thine. The possession of the favor "extinguishes its violence, and the flame expires "as thou seest this. (He puts out the fire that "burns the heart.) Will you not imitate and follow

" me? This alone is true felicity!" Lenza, in his dream, answers, Oh never! never! the Genii disappears. Another soon succeeds, reclining on an anchor, and covered with a veil. " I too feel the passion of love; but I feel it but once—as thou seest in this heart I concentrate my fires. Mystery envelopes and sanctifies their duration; with me the innocent confidence of Love is sacred—wilt thou not follow me? the sigh of the entranced Lenza is responsive. Aline, satisfied with the trial he has made, confirms the promises of her friendship. Aline takes with her the mysterious veil that the Genii left behind, in order that she may not leave any traces of the vision, and descends in an odoriferous vapour. Lenza suddenly awaking, fancies the whole to be actual, and recalling all the circumstances of his dream, searches for the veil. But it is all

——— Conjecture,——
Fancy built on nothing firm.——

The clock striking four, reminds him of the hour which he had appointed to meet Laura—then snatching up a rose-tree, his harp, and the crown he had wove for her, he hastens to where Laura waits for him.

SCENE II.

Morning appears; and nature, refreshed by the dews of night, resumes her gayest attire. Lenza arrives, hangs his rose-tree to the window, suspending his crown to its branches. Fancy assists the designs of the lover, nor does he forget the fascinating magic of sweet sounds. He sings the following stanzas:

A te vengo, o dolce amica,
Prià che ſpunti in ciel l'aurora,
Io non chiuſi al ſonno ancova
Queſte luci amato ben.

Se ti muove il lungo pianto
D'un fedele, afflitto amante
Deh mi laſcia un ſolo iſtante
Reſpirar nel tuo bel ſen.

Laura, unwilling to interrupt Lenza, secretes herself until the conclusion. As she shews herself to him, the crown falls upon her head—Lenza flies to assist her out of the window, and the young shepherdess is soon placed in the arms of her lover—joy and inquietude attend the first expressions of their meeting. Laura fears the inexorable temper of her father; and Lenza is apprehensive of the riches and influence of Sir Edward. Laura assures him that nothing shall induce her to forget her solemn and repeated vows. They now give way to happiness, and dance together. At this moment Sir Edward, still desirous of indulging his passion, enters, ordering the guards who accompany him to hide themselves. What a sight! Laura and Lenza mingling in the dance. Resolved to possess Laura, he does not disdain the villany of force. Laura perceiving the Baron, utters a cry of terror, and runs into the cottage. The Troubadour, in the power of Sir Edward, entreats him with prayers and tears—but he is obdurate. Lenza is however respectful, while the Baron treats him with the utmost indignity and disdain. Aline, watchful of her êleve, attends him without being perceived. Lenza, wild with love, informs his master that he was the old woman who first interrupted his attempts on Laura, and shews him the purse and ring he gave him on that occasion. It is not easy to describe the rage of the Baron.

He orders some of his guards to tear him away, and immerse him in the prison of the castle.—He leaves in the mean time some others to watch Laura until his return.

During his absence Aline, by her charms, throws the followers of Sir Edward into a profound sleep. Laura, deceived by the calm that has succeeded, opens her casement, and finding all serene and tranquil, ventures to quit the cottage in search of Lenza. As she is thus employed, her eyes encounter the sleeping soldiers of the Baron—motionless with terror, she does not at first discover their situation—on perceiving it, she resumes her search, but in vain. Lenza is discovered carried to the castle—she calls, but her voice does not reach him. Faint and exhausted, she throws herself on a fragment of the ruins. Aline, who is beside her, points her wand to the ruins. Laura, rouzed from her stupor, discovers an inscription, "*this subterraneous passage leads to the prison of the castle.*" At first, terror prevails over the suggestions of affection—but love finally determines her to explore its labyrinth, and find Lenza. The bars of the passage, weakened by the magic of Aline, give way to her push, while with a flambeau, which she seizes upon, she enters the cavern, followed by the Fairy.

Sir Edward, having secured Lenza, returns to

his other victim. What must be his surprise to find his guards asleep, the windows of the cottage open, and the grate of the cavern unbarred! full of rage he descends into the passage, followed by his soldiers.

SCENE III.

The prison of the castle.

Lenza in the midst of his dungeon regrets, more than his confinement, the fate of Laura—he hears a noise, and believes it to be the footsteps of his tormentors—yet a soft and more familiar voice cherishes and excites his hopes. But the sound has died away — when suddenly a column opens, and Laura appears—joy and pleasure succeed the cruelty of suspense and doubt—Laura conjures Lenza to hasten his escape, lest Sir Edward may discover them—Lenza complies, and just as they are about to enter the column Sir Edward appears—he menaces them with instant death—commands the Troubadour to be bound to one of the columns—Laura throws herself on the body of her lover. The fatal axe is just raised for his destruction, when the power of the Fairy transports them all to the palace of the Genii.

SCENE THE LAST.

The King of the Genii is seated on his throne, with the beauteous Zora, daughter of the Zainphline, to receive the young lovers with distinguished favor. Every one, except Sir Edward, pay their respects to the Fairy: but the present happiness of Lenza does not make him forget that Sir Edward is his master, and he solicits the approbation to his nuptials. Sir Edward, vanquished by this amiable forgetfulness, unites the hands of the Troubadour and Laura. The Prince of the Genii fills up the cup of Hymen, and Zora presents it to the lovers—beautiful dresses are likewise given them—Lenza recognises in his benefactress the same kind spirit that appeared to him in his dream—and his heart is filled with the greatest gratitude—the Prince of the Genii now orders an entertainment and a general Divertisement finishes the Ballet.